

BACONIANA

VOL. XXII, *Third Series.* JULY, 1937. No. 86

It should be understood that "Baconiana" is a medium for the discussion of subjects connected with the Objects of the Bacon Society, but that the Society does not necessarily accept responsibility for opinions expressed by its contributors.

PRINCE HENRY'S ROOM.

By HENRY SEYMOUR.

PRINCE HENRY'S Room, on the first floor of the old Tudor building known as No. 17, Fleet Street, in the City of London,—or at least on the borderline of the City and Westminster,—marks the spot, actually or approximately, where the ancient Temple Bar was erected as the entrance gate to the domain, in the jurisdiction of the Lord Mayor, of the capital from the West. The subject of this sketch was for two or three years in the occupancy of Henry Stuart, eldest son of James I, who might have made a reputable King if he had lived long enough to outlive his sire. But those whom the gods love die young and Henry was only sixteen years old when he was "removed" by a cruel fate or covert assassination. For he shewed signs of great promise, was versed in philosophy and the arts, and was extremely sensitive and humane—much to the dislike of his boorish father who rated him for a weakling because he was averse to the cruelty of the hunt, and preferred the sport of horsemanship and the tilt when in the mood for relaxation. He was the close and fervent friend of Francis Bacon, who has been

credited as his unofficial tutor, who had great hopes of his coming to the throne to redeem the many shortcomings of his father. The latter was jealous of his son because he was more popular with the chief noblemen than himself, which was openly manifested on numerous occasions. During his progresses, they mostly excused their attendances, whereas they never failed to accompany young Henry with zeal and acclamation. It was probably a bad time for England when Charles followed in the succession, for Cromwell's revolution might thereby have been prevented and much bloodshed and misery avoided.

I have remarked that Henry met a fateful end. It was given out that he died suddenly of a fever; an inquest took place, during which strange autopsical appearances were revealed, but were so little understood by the six doctors who examined the internal organs that no certainty could be established that he had not died a natural death. Other rumours were current that Robert Carr, the King's "favourite," had poisoned him, as Henry was so disgusted with his "evil practices" that he refused to give any countenance unto him. Carr was of humble origin, but had enlisted the favour of King James on account of his "good looks," which became the subject of much contemporary scandal, usually hushed up. James gave his "favourite" anything he asked and suitors to the Court were obliged to fee Carr before conference with the Monarch might be possible. As a result, the cur became very rich and more to be "respected" than the most worthy Knights and gentlepeople. But, like James' second fiddle, Buckingham, at a later time, he played himself out and came to an unworthy and ignoble end.

The building at 17, Fleet Street was very ancient, and was rebuilt on the old site in or about 1610. In an interesting Handbook of Prince Henry's Room, published by the London County Council at 6d. (in whose control the building now resides) is presented an *exterior* picture with a staring sign attached to the effect that it was "formerly the Palace of Henry VIII and Cardinal Wolsey," but the authenticity thereof is questioned; yet I am disposed to think the tradition to be genuine, for in *A Nest of*

Ninnies, by Robert Armin, published in 1608, the author casually refers to "the King's Place (Palace) about Temple-Barre." Armin was a fellow actor with Will Shakspeare, and at that time *James* was on the throne, and the "King's Place" in that vicinity was possibly the older name of the building before 1603 when James came to the throne.

The Henry Room under consideration, however, exhibits one of few remaining examples of Tudor architecture whose panelled walls and ornamental carvings, together with the unique ceiling, the central portion of whose design contains the initials P.H., and the device of the Prince of Wales' Feathers enclosed in a star-shaped border have been religiously preserved. We are happy to think that we are able to use this room for the delivery of our lectures, the room in which Prince Henry and Francis Bacon doubtless sat together on many occasions, just as we are lucky to have the privilege of using a part of the historic Tower at Canonbury for the housing of our valuable and extensive Baconian library with an adjoining reading-room for the use of our members; for this building is the last remaining edifice in London which Francis Bacon once occupied as a residence.

ORIENT PEARLS AT RANDOM STRUNG.

CHINESE PROVERBS, 2ND CENTURY B.C.

"Crime begins in poverty; poverty in insufficiency of food. He who is cold examines not the quality of cloth. He who is hungry tarries not for choice meats. When cold and hunger come upon mankind, honesty and shame depart. As man is constituted he must eat twice daily or hunger; he must wear clothes or be cold. And if the stomach cannot get food, and the body clothes, the love of the fondest mother cannot keep her children at her side. How then should a Sovereign keep his subjects gathered around him? The wise ruler knows this, and provides for the people."—*Ch'ao Ts'o.*

WAS FRANCIS BACON CROWNED KING OF ENGLAND ?

By M. F. BAYLEY.

THE year 1936 saw the death of King George V, the short reign of Edward VIII, his abdication, while yet uncrowned, and his brother King George VI ascend the throne; events which the English people accepted with loyal and steadfast trust in their reigning house. Now in 1937 we have had the Coronation of King George VI, and trust he may have a happy and prosperous reign.

Among the long list of Kings who have reigned in England, was there one who was crowned *in secret*, and who renounced his throne in favour of another? One cannot help wondering about this as one reads the painted list of English Sovereigns from William the Conqueror to Charles I on the wall of Canonbury Tower. It was undoubtedly the work of Francis Tudor as his signature of Bacon is on the wall, the Will. Con. being followed by an unusual diphthong AB of Elizabetha on the third line below. Francis would never have had FR. placed between Elizabetha and Jacobus, *unless* he had been *crowned King of England*.

In the curious frontispiece to an old book "Truth brought to Light by Time," which is reproduced herewith, is shown a picture of Francis seated on a throne, asleep in his favourite attitude with his head resting on his left hand, as in the marble effigy at Gorhambury Church (St. Michael's). In this picture his right hand rests on a skull, other figures of Time on his left and Truth on his Right, are drawing back the curtains to disclose Francis on his throne. *Beneath his feet*, hidden below the dais, is a Crown and Sceptre. The whole picture is symbolical of the mysteries surrounding the life of the one we call Francis Bacon.



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A tree laden with volumes is seen growing out of the curious-looking tomb, and the pictures at his side remind one of those cryptic ones in Gustavus Selenus. Time in this picture has a cipher clock on his chest, the figures sequentially reversed. In Francis Bacon's "word" cipher, published by Dr. Orville Owen, it speaks of a *mock* Coronation Ceremony staged by Elizabeth and Leicester, when the latter betrayed the fact that Francis Bacon played *Hamlet* at Leicester House. A mock Crown of Brass was used; this occurs in the 4th Volume of Dr. Orville Owen's Cipher story. It is interesting as it speaks of Francis Bacon writing *Hamlet* as well as acting *Hamlet* himself, and should not be dismissed as nonsense even by those who dislike Cypher, for it is known that Francis lived at Leicester House on his return from France in 1579. But was there ever a later Ceremony, a real Coronation, held in secret with a swift abdication, staged either at St. John's Chapel in the Tower, or even at Westminster Abbey, using the throne with the sacred stone of Destiny, in which Francis resigned his throne to King James?

I have a curious painted manuscript showing the arms of a Tudor King; on the next page are those of Queen Elizabeth, and facing her arms those of the Earl of Leicester. No one would paint the arms of a Tudor King followed by those of Queen Elizabeth coupled with those of the Earl of Leicester unless they had a very strong reason to link those arms together.

When King James came to the throne Francis wrote to him an ambiguous letter in which he speaks of himself as ready to sacrifice himself. I will quote from it:—"I think there is no subject of your Majesties, which loveth this Island and is not hollow, or unworthy, whose heart is not set on fire: Not only to bring you Peace Offerings to make you propitious, but to sacrifice himself, *A Burnt Offering or Holocaust* to your Majesties service: amongst which number no Man's Fire shall be more pure and fervent than mine." (Note Italics).

In several other letters to King James, Francis speaks of himself as "an oblation," or uses the term "sacrifice."

In *Baconiana*, 1679, these remarkable words are used on

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page 16:—"The great cause of his sufferings is to some a secret. I leave them to find it out by his words to *King James*. '*I wish (said he) that as I am the first, so I may be the last of sacrifices in your times.*' " In the margin is written "See Mr. Bushell's extract." These lines are also in Italics, and hint at some deep secret, and evidently point out that there was a *sacrifice* of some sort on Francis Bacon's part.

As he rose to fame and wealth under King James it can only refer to his royal birth and that he was the heir of Queen Elizabeth, had she chosen to make him so before her death.

I have another curious book called "Rights of the Kingdom or the Customs of our Ancestors" published in 1682. The pages 3 and 4 are twice repeated, making mis-pagination, and on the *first* 3 and 4 pages there are desultory remarks about OATHS. I will quote from Page 3, the first.

"... And first to speak of the mutual obligations of Oaths between Prince and People, the Schoolmen would be thought most curious or most tender, in the point of Oaths: They mince them out so fine, that a whole million of Oaths may stand (as they speak of Angels) on the point of a sharp Needle.

They tell us of the *Object*, and the *Subject*, or the *Matter*; which, they say, may cease, or fail so much, that any man may find or make himself absolved *from his Oaths*. But in things of such concernment to one's Soul; I love to speak or think in *English*, that I may understand myself: and I thought it madness in the man that said his Prayers in two or three Languages, adding this in the close: *Now take thy choice; for all are alike to me: I know not my meaning in either.*

In plain English, I do not see I may absolve myself from an Oath, by saying, He was not the man I took him to be, in some material points, at the time of my Oath; yet this is much, and that which seemeth near to that which (Page 4. I) the Schools speak of, want of Subject, or sufficient Matter to be ground of such an Oath.

I should have looked to that before; it may be rash, and so must be repented: but a River of Tears may never wash me from this Oath of God, as the case may stand. And so it was, I suppose, in the case of the *Gibeonites*: they were not such as they made themselves, nor such as *Israel* took them for: the Oath was rash, unjust; they ought not to have sworn; they should have stayed and sought direction: for they were forbidden Leagues with such, commanded to destroy and ruine such as those men were, and might have been suspected. But when it was done, we see how strict and solemn God was still, in pressing them to keep that Oath.

Nor may it suffice to say, *I swear against my will; they had advantage of me; and I could not but comply, either with some Mental Reservation or at least* (for that is much condemn'd by most) *I am now grown wiser and do now see I may absolve myself from that which I would not have taken, but by force or fraud.*

Page 3, II (Mispaginated).

But can the World, (this vain and frail, and foolish World) command, controll, and overawe my Soul, to take an Oath, *the Oath of God*, to what I think unjust? It may be so, for I am Man and frail, with those that are the weakest, for *He knoweth my foolishness*: but it should not be, and when it is, I must be very tender, lest I adde more Sin to Sin; as bad, or worse, to that which is too Bad already; For by breaking such an Oath I may do worse, much worse, than first I did in making it; except I Swore to Sin and then I may not keep my Oath."

All this is most curious and looks like the Confessions of a King who broke his Oath as it begins by speaking of an oath between a Prince and People.

If Francis was indeed secretly crowned King of England, and took his solemn oath at his Coronation, he broke it by abdicating in favour of such a King as King James turned out to be. He hoped for great things from Prince Henry and did not foresee he would die so tragically.

Truth brought to Light by Time hints at his being poisoned by Carr. Queen Elizabeth's sceptre was found hidden in the wainscot of the Tower of London, and so was *not* used by King James. I wonder if her son used it.

A NEW BACON SOCIETY IN AMERICA.

The formation of a new Society—"The Francis Bacon Foundation, Incorporated"—is announced from Hollywood, California, with the well-known author, Mr. Walter A. Arensberg, as its first President. We extend our heartiest wishes for its successful growth and usefulness.

MRS. GALLUP AND THE BI-LITERAL CIPHER.

By KATE H. PRESCOTT.

IN the January number of *Baconiana*, I find another article by C. L'Estrange Ewen, which, it seems to me, should be answered by someone who can speak with authority. I doubt if anyone now living had the opportunity of knowing Mrs. Gallup and her work that I had. In 1899-1900 Mrs. Gallup and her sister, Miss Wells, spent the winter in Boston working at the Boston Public Library, and on first editions from the Library of Harvard University. I spent a part of every morning with them studying the methods of preparing the alphabets and noting the distinguishing differences in the letters of the Italic type. I was eager to test the cipher for myself. There were two copies of the "Treasons of Essex" (1601) in Boston, one in the Public Library and one the property of Dr. John Dane. This work had not then been deciphered; it was decided that I should work at the Library with Miss Wells, and that Mrs. Gallup should work in Dr. Dane's Library. I drew and classified the alphabets with only occasional suggestions from Miss Wells regarding some of the difficult small letters.

After decoding two or three lines I compared my results with Mrs. Gallup's and found the words to be the same. Unfortunately, at that time no one realized how difficult it was going to be to convince the sceptical; so there were no accredited witnesses to my work.

When I am asked why no one else has been found able to prove the validity of Mrs. Gallup's work I can only say that as far as I know no one else has been found willing to spend ten hours a day for three months as Mrs. Gallup did when she made her first attempt at deciphering the Prologue of *Troilus and Cressida*.

In 1907 Mrs. Gallup spent over three months in our home deciphering the *De Augmentis* (1623). I prepared all of her work sheets, typing the letters in groups of five from her dictation of the italic letters and watching every step of the work. As was her custom, Mrs. Gallup tested her classified alphabets in the body of the work before

touching the title pages where there are usually several sizes of type and only a few of each size. These are sometimes quite difficult to classify because there are so few specimens. Let it be clearly understood, that having once classified these letters as of the 'a' or 'b' fount no change was ever again made, nor had to be made, in their classification. Single letters, malformed or blurred so that their distinguishing differences could not be seen would be passed over, as I note further on, as unimportant.

On this occasion after the deciphering had started in earnest, I came into the room an hour later to find Mrs. Gallup much upset; after the first three words, "Holde fast to," all seemed to be "pi"—eleven groups without a vowel, W S G P S R B C M R G—hours were spent checking the work when suddenly the mystery was solved! The letters were the initials of Bacon's Masks! W.S.; G.P.; S.; R.B.; C.M.; R.G.; had Spenser's first name been used, there would have been one vowel. It was often found that after such a difficult bit of deciphering Bacon would divulge some important fact.

If Mrs. Gallup were making up this story while in our home, she certainly gave herself days and weeks of unnecessary work making a pretence of studying type and marking *a* and *b* fount letters. I hardly think I should have been quite so easily fooled.

I shall not consider here the discussion over certain letters in the two editions of "The Spanish Masquerado," two small *e*'s called by Mrs. Gallup *a* in one word and *b* in another although to Mr. Ewen's eyes they are identical. I answered this very fully in an article which I submitted to *Baconiana* some months ago but which, I believe, has never been published. The question I wish to deal with primarily is, did Mrs. Gallup use the Bi-literal Cipher of Francis Bacon to bring out her story or stories as published in her book of four hundred pages (Gay and Bird, London, 1900), or did she unwittingly deceive herself and the world by drawing them "from some subliminal storage" as Mr. Ewen suggests?

That she produced nothing new historically is no argument because if she were making up the story, she would

undoubtedly try to tell new and startling incidents. This she did not do. . Surely no one inventing the stories would make those tiresome repetitions which Mr. Ewen mentions; but Bacon, unable to foresee which book, if any, would survive—and against the chance that only one such would be discovered—had to bury the main facts of his life-history in every book; hence the repetitions—Bacon's, not Mrs. Gallup's.

Knowing Bacon's method of work and his great desire, oft repeated, to leave to future ages only what was of real worth and value—and, he tells us in the cipher story, that he never spent an hour idly when in health—is it possible to conceive of his taking the time and pains to write on ciphers in the *Advancement* (1605) mentioning the Bi-literal or "Omnia per Omnia" as of special importance, and then eighteen years later, still thought it of sufficient value to give a full description of it with the bi-formed alphabet and rules and examples for working it, knowing all the time that it would not work; could not be made to work because his books could not be printed so that it could be used, or because of occasional errors in the printing which might creep in?

In the 1624 Paris edition of the *De Augmentis* there is an error in the example given which could hardly have escaped the eyes of the proof reader; I refer to the 12th line of the Cicero letter, where we find "qui parati sunt" instead of "qui pauci sunt." This error, corrected in all other editions, necessitated making one group of six letters instead of five in order to bring out the concealed message as given by Bacon. Was this not, possibly, an intentional blunder to instruct the de-cipherer?

Critics place too much importance on possible errors in the text. They have had little or no experience in overcoming such errors, neither are they familiar with what constitutes a distinguishing difference between the *a* and *b* fount. They may have found more than two forms, and I would like to refer them to Mrs. Kindersley's fine article in *Baconiana* (page 158, vol. 3, third series), where she explains this so well and also tells of her decipherings of Bacon's *Henry VII.*

Let us not forget that a doubtful letter in the text is only one-fifth of a letter and need not upset the results. For the sake of illustrating my meaning, let us suppose you wished to decipher a book published about 1600. All is prepared to begin work; after marking some 55 letters you decide to check your work to see if you have any words. Your groups are:—

S H E K E S P E A R E
baaab aabab aabaa abaab aabaa baaab abbba aabaa aaaaa baaaa aabaa

Had the third group given *a* instead of *e*, you would have the name Shakespeare, a name one might expect to find in a book of that period. You find group nine gives *a* correctly; studying these two groups and the letters in the text you find that the third letter in group three and group nine is a small *e* quite different in form yet both should be *a* if the word was meant to be Shakespeare. So I ask, if you found you had one fifty-fifth of this word wrong would you feel you must discard all your work? Or would you continue, trusting there might be no other errors or if there were you would be able to cope with them? Of course you would. Continuing, let me testify further to the accuracy of Mrs. Gallup's work and the scarcity of errors in the printed text. I have watched her hour after hour marking only the *b* fount letters in each group with no idea of the story being told. Miss Wells would take these work sheets, mark the letter over each group, make letters into words, words into sentences, with scarcely the change of a letter.

If I have digressed from the question of whether Mrs. Gallup made up her stories, it seemed necessary to explain certain points concerning the method of working the cipher.

Does it seem likely that Mr. Moore, of the Howard Publishing Co., would have spent hundreds of dollars sending Mrs. Gallup to Boston, New York, London and Oxford to work on first editions without being assured of the validity of the work? If he were a party to the deception he might as well have kept Mrs. Gallup in Detroit.

Mr. Ewen speaks of Mrs. Gallup's work at the British Museum in 1900 as quite possibly incorrect because of her very poor eyesight. I happen to have been with Mrs. Gallup at this time and I know the work was as accurately done as at any time. Naturally this was a tremendous strain on the eyes, hour after hour of intensive study of type. From the first she used an ordinary reading-glass for the small type; never, to my knowledge, a microscope.

Mr. Ewen refers to the translation of the Iliad and says that Mrs. Gallup studied the Iliad in school and might have made up the passages she gives in her book. I should like to quote here from an article in *Baconiana*, (page 96, vol. iv., 1896) by Mr. J. B. Millet, of Boston, whom we knew well. While Mr. Millet is referring to the "Word" cipher, what he writes is equally applicable to the Bi-literal translation.

"The writer [Mr. Millet] has been always, since his university days, familiar with Homer, both in the original and translations, and it required but a few moments to find out that Dr. Owen's assistants (of whom Mrs. Gallup was one) were none of them in the least conversant with the Iliad. Upon examining a large pile containing about 2,000 sheets of large foolscap, covered with extracts made from the various sets of works above mentioned (the seven authors) the writer became satisfied, much to his surprise, that these notes contained many passages from the Iliad, some obscure and not to be recognized by anyone unfamiliar with the Iliad from beginning to end, unless that person had some guide like a key word to go by. The writer readily satisfied himself that Dr. Owen's assistants were not capable, from their own knowledge, of picking out these different quotations or extracts from the Iliad, and in point of fact, it is improbable that there are many people in the world who could take up Bacon's works and the 1623 Folio, and run a pencil around extracts from the Iliad often, or wherever they appear. The knowledge necessary for such a task is obviously far above that of the average reader." I might add that Mrs. Gallup's translations by the Bi-literal were not repetitions of those given in the "Word" Cipher.

Finally I should like to ask Mr. Ewen if he knows of anyone now living, or who was living at the time when Mrs. Gallup was at work (not a Bacon or a Shakespeare) capable of composing the following extracts from Mrs. Gallup's book (pages 82, 201, 208, 145, edition 1900). Bacon is directing his decipherer to "patiently collect the blocks of marble which are already polished and prepared,"

"Like t' a king's th' shining walls shall rise,
While high upon the loftie gleaming tow'rs
Th' golden rooffe may outbrave Illium's.
No sound shall come o' anie instruments,
As any iron tools, or ax, or hammer;
As in the beauteous temple, as we read,
In silent grandure stone on stone was reared.
So noiseless, so inaudible, shall bee
The building of my glorious pallaces."

"It is to none other I may look for aid to bring my works forth to men's sight. Your hand may roll the stone away from the door of the sepulchre and set the cipher free. It is not dead, it sleepeth; not for four short days like Lazarus of old, but doubtless for years, perhaps for centuries. Is it not then an act deserving world-wide fame? Trust me it shall not fail, but in every land in which the English language hath a place, shall it be known and honoured. 'Tis to posterity I look for honour, far off in time and place, and as I keep the future ever in my plan, looking for my reward not to my time nor my countrymen but to a people very far off and an age not like our own, but a second golden age of learning. I have lost therein a present fame that I may, out of any doubt, recover it in our own and other lands after many long years. I think some ray of that far off golden morning will glimmer even into the tomb where I shall lie, and I shall know that wisdom led me thus to wait, unhonoured, as is meet, until in the perfected time which the Ruler who doth wisely shape our ends, rough hew them how we will, doth even now know,—my justification be complete."

As has been said, Mrs. Gallup can no longer speak for herself. But her book speaks for itself and for her.

WHAT LADY DORSET KNEW.

By the late PARKER WOODWARD.

WHEN Elizabeth came to the throne, Hackney was a quiet little country parish five miles or more from London. In it was situated (see Miss Leith's interesting paper in *Baconiana*, 1908) "Brook House" with its fine orchards and gardens, and not far away was the little parish Church of which the tower alone now remains.

Brook House once belonged to the Crown, but Edward VI gave or leased it to his uncle, William Herbert, first Earl of Pembroke (second creation). This Earl was rich and of great influence in state affairs. A valiant soldier, he had married a sister of Henry VIII's last wife, Catherine Parr, was much in that monarch's favour and a trustee of his Will. He was a keen Protestant, supported Henry's opposition to Rome and when the boy, Edward VI, became King, was one of a Privy Council of twelve who managed the Kingdom. It is a pleasure to read about this Earl Pembroke, who did much thinking and acting at a time when other so-called statesmen were weak and vacillating.

Notwithstanding his Protestantism and Calvinistic leanings Queen Mary evidently feared and respected him, and when Mary died he went off with Cecil to arrange to proclaim Elizabeth's succession to the throne. At Elizabeth's accession he carried the sword of State before her and later, with Cecil and two others, acted as a Committee to discuss the religious situation and bring about a Protestant revival. At an earlier period he had strongly affirmed the claims of the Protestant, Lady Jane Grey, his reason, according to the Earl of Northumberland, being a fear of losing his property if a Roman Catholic again occupied the throne. I cannot accept that statement; but whether he was actuated by zeal for Protestantism (as I

believe) or alarm about his possessions, Earl Pembroke was continually at work to secure a Protestant succession to the English throne.

The cipher story alleges that in September, 1560, very shortly following the caused or accidental death of Dudley's wife, a marriage between Dudley and the Queen was clandestinely solemnized at the house of a certain Lord P.

At one time I had a notion grounded upon a possible inexactitude in the word cipher that the house of Sir William Pickering was thus alluded to. But having regard to the Queen's condition, openly spoken of by a Mother Dowe and suspected by much more important personages, I can well believe that the strong man of affairs, Earl Pembroke, promptly placed Brook House, Hackney, at the disposal of the young people for the purpose of a private marriage, and bundled off old Nicholas Bacon and his wife to see the matter through. To that quiet little country parish the Queen, according to local tradition, then did go, stayed at "Brook House" and while there kept the key of the parish church during her stay. A woman, more especially a Queen, and at that period, would have insisted on being married in Church, even if only the old Lord Keeper acted as clergyman and his wife as witness.

The child, a boy, thus legitimised was born four months later, but Elizabeth shrank from the shame its acknowledgment would have occasioned her. Lady Ann Bacon, therefore, took charge of the boy at birth and brought him up as her son.

Anyone taking interest in this romantic story and turning to Mrs. Gallup's book on the bi-literal cipher, will find in the decipher from the *Historia Vitae et Mortis*, 1623, that Lord P. (Pembroke) "having strong suspicion that there might at a remote date "perchance be required" had himself made written testimony concerning the ceremony of the Queen's nuptials and had obtained other substantial written testimony confirming the marriage and of Francis 'Bacon's' birth certificate by the "physition, nurse, midwife and Lady Anne Bacon." " Firm man this Earl of Pem-

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broke! He was then near sixty,—but while the Queen was concealing the birth of her child, and trying to negotiate with Rome for a public marriage, Pembroke acted.

In the month of December before the birth of Elizabeth's elder son we know as Francis "Bacon," Francis II of France died and Francis (Bacon) was fitly named after him.

But the widowed young Queen—Mary of Scotland—the presumptive successor to Elizabeth on the English throne, was a Roman Catholic.

Pembroke's proceeding was very necessary and had he lived history might have been different, but his health failed and he died in the year 1569. Of his Will he made Dudley one of the overseers and between Dudley and the new Earl there was a strong friendship. By a Codicil Pembroke appointed Nicholas Bacon to be another overseer.

If the collected papers of testimony were in Earl Pembroke's keeping at his death, it may readily be inferred that the Queen had easy means of obtaining possession of them, and eventually, according to the cipher account, she destroyed them. The Countess of Dorset, for her second husband, married the grandson of the old Earl, viz., Philip, Earl of Pembroke and Montgomery, to whom the "Shakespeare" folio of 1623 was dedicated. Before her marriage with Earl Dorset she was Lady Anne Clifford, the surviving child and heiress of George, Earl of Cumberland. Her mother was niece to Lady Warwick, wife of Dudley's brother Ambrose.

The Earl of Cumberland was the Queen's challenger at Tilt after Lee's retirement. His two boys who died in infancy bore the significant names of Francis and Robert. Lady Anne was about twelve years old when Queen Elizabeth died, and after the death of her second husband Lady Anne went to live on the estates at Craven. She had great trouble in getting possession of her property. King James I concerned himself in the matter and did not please. Lady Anne died on 2nd March, 1675-6 at the age of eighty-six after a strong active life. A good account

of her is given by Hartley Coleridge in his "Northern Worthies."

A year or so before her death the old lady was evidently more than a little irritated by a request from Sir Joseph Williamson (Secretary of State to Charles II) that she should give him the nomination of the candidate for the Parliamentary Borough of Appleby.

The caution of a lifetime deserted her and she replied:

"I have been bullied by an usurper. I have been neglected by a Court; but I will not be dictated to by a subject. Your man shan't stand."

"ANNE DORSET PEMBROKE AND MONTGOMERY."

Coleridge was rather inclined to doubt the authenticity of the letter. He did not know what we know now. To Williamson this letter must have been somewhat of a revelation and he would doubtless take a copy of it. It first appeared in print in the *World* newspaper in the year 1753. This was only a very few years after Charles Stewart, the young Pretender, had raised a big following in Scotland and fought the battle of Culloden Moor. With the Jacobite movement still seething, it was not inopportune indirectly to hint in this way that the Pretender's title to the English throne had, according to a lady likely to know, one extremely weak link in it.

Connected with Lady Dorset there is another interesting circumstance,—about the date 1620 that some unknown person (unlikely, said Halliwell Phillipps, to have been a Stratfordian) placed a bust of "Shakespeare" in Stratford Church with remarkable verses inscribed upon it. Countess Dorset is recorded as paying for a monument to "Spenser" in Westminster Abbey. Why did her ladyship who could have never known the individual in Ireland who served as mask for many of Francis Bacon's poems, cause this monument to be erected? I have the credit in Baconian circles of holding somewhat advanced views. I may be pardoned therefore for stating that I hold a strong suspicion that Lady Dorset was only acting as friendly agent in the matter for Francis in scheming a last dwelling-place and monument for himself in this sepulchre of Eng-

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lish Kings. There had been a good deal of fuss and foolery in 1598-9 when a grave was prepared in the Abbey and ostensibly the body of the little man from Ireland was interred there.

The fixing of the monument was doubtless a second part of the carefully prepared plan.

In the able article by Mr. Granville C. Cuninghame in *Baconiana*, 1907, is given the inscription on the Spenser tomb. If you begin with the first "f" at the bottom, later the next "r" and then the next "a" following the "r" in the way shewn in Mr. Stone Booth's book, you will get *Francis Bacon*! Note that the "n" comes in the word "expecting" in the first line of the inscription,

"Here lyes expecting the Second" This gives you "Here lyes, I expect, Francis Bacon."

Does the body of Francis Bacon now lie in the Spenser tomb in Westminster Abbey? I am disposed to suggest that it does. Again, I refer to Mr. Cuninghame's most useful contribution. Bacon's faithful Chaplain, William Rawley, died in 1667. He must have known precisely when and where Bacon died, and where his mortal remains were placed, either temporarily or permanently.

The late Earl of Verulam is credited with the statement that Bacon's body is not in the vault of St. Michael's, Gorhambury. In 1679 (which would be twelve years after Rawley's death, but only a few years after the death of Lady Dorset) there was published a new and remarkable edition of the "Spenser" poems. In it for the first time is there any attempt to sketch a life of Spenser, the Irish official. Mr. Cuninghame very pertinently calls attention to the extraordinary frontispiece. It consists of an engraving of the "Spenser" tomb with its hopelessly inaccurate dates. This frontispiece was, I am disposed to think, an intimation that the brethren of the secret literary and religious society of the Rosy Cross had at last performed their allotted task of moving the remains of this uncrowned King to the *Vainalla* of his ancestors.

STRATFORDIAN IMPOSTURES.

THE MULBERRY TREE.

II.

THE legend of the planting of a mulberry tree in the garden of New Place by the actor is another of the palpable frauds inflicted on the public by Stratfordian protagonists. In his "Truth concerning Stratford-on-Avon" the late Mr. Edwin Reed tells the story at considerable length. The foundation of this legend, according to Mr. Augustine Skottowe, in a life of Shakespeare published by Ernest Fleischer in an "Appendix to Shakespeare's Dramatic Works" at Leipsic in 1826, was Mr. Hugh Taylor, an alderman of Warwick, who had lived as a boy in the house next to New Place, whose forbears had lived there for three centuries and from whom the story was said to have been handed down. "The early-formed wish of the bard to pass the evening of his days on the spot of his nativity is intimated by his purchase of New Place in 1597. In the garden of that mansion he planted with his own hand a mulberry tree which flourished under the fame of such an honourable distinction," so says the legend.

Mr. Edwin Reed says that the story was first told by Mr. R. B. Wheler, the author of the Stratford Guide Book, in 1814. as follows:—

"Shakespeare's home was sold to the Rev. Francis Gastrell, Vicar of Frodsham in Cheshire. The celebrated mulberry tree, planted by Shakespeare's hand, became first an object of his dislike, because it subjected him to answer the frequent importunities of travellers whose zeal might prompt them to visit it, and to hope that they might meet inspiration under its shade. In an evil hour the sacrilegious priest ordered the tree, then remarkably large and at its full growth, to be cut down; which was no sooner done than it was cleft to pieces for firewood.

This took place in 1756 to the great regret and vexation not only of the inhabitants, but of every admirer of our bard. The greater part of it was, however, soon after purchased by Mr. Thomas Sharp, watchmaker, of Stratford; who, well acquainted with the value set upon it by the world, turned it much to his advantage by converting every fragment into small boxes, goblets, tooth-pick cases, tobacco-stoppers and numerous other articles. Nor did New Place long escape the destructive hand of Mr. Gastrell, who, being compelled to pay the assessments towards the maintenance of the poor, in the heat of his anger declared that that house should never be assessed again; . . . In 1759 he razed the building to the ground, disposed of the materials and left Stratford, amidst the rage and curses of its inhabitants."

There is not a word of truth in this story, at least, as far as Mr. Gastrell is concerned. Shakespere's house, purchased by Gastrell in 1756 and called New Place, had been demolished and a new one built on its site by John Clopton in 1702, probably before Gastrell was born and more than fifty years before he came into its possession. Nothing had been left of the old structure but a small portion of the foundations not more than fifteen inches in height. This is what Shakspearean biographers, who endeavour to give the impression that the old house was still erect in Gastrell's time, call "internal and external alterations." The new house was built by Clopton eighty years after Shakespere's death which Gastrell demolished. As to the mulberry tree, it appears that when he purchased the house in 1756 a large mulberry tree so shaded the windows, as well as being so decayed that it was dangerous, that his wife ordered it to be felled. Davis, in his *Life of Garrick* (1780) said that it made the house subject to damp and moisture, and Halliwell-Phillipps, in his usual inflated style, said that the axe of the woodman "had but briefly anticipated its natural extinction."

The most diligent research has failed, says Reed, to discover the existence in Stratford of any tradition connecting this tree with Shakspeare until after it had been taken

down. The origin of the myth is directly traceable to the shrewd artisan who bought the trunk at firewood prices, and immediately afterward put in operation with them a money-making scheme at the expense of the credulity of the public. Washington Irving, who visited Stratford in 1815 remarked the "extraordinary powers of self-multiplication which the tree possessed;" and Mr. Halliwell-Phillipps, writing fifty years later still, reports the manufacture of small articles from it as in full blast to that date. One of the last made snuff boxes, sold as a relic of this tree and long preserved by its deluded purchaser as a souvenir of Shakespeare, was found to be of maple!

Mr. Gastrell's difficulty with the authorities of the town had nothing to do with this matter of the mulberry tree, although it may have been and probably was aggravated in some measure by his refusal to sanction a transparent fraud.

An earlier notice of the alleged Birthplace occurs in the *Annual Register* for the year 1765, where it is recorded that "an old *walnut*-tree, which flourished before the door of Shakespeare's father, at Stratford-upon-Avon, at the birth of that poet, having been lately cut down, several gentlemen had images, resembling that in Westminster Abbey, carved from it!"

Mr. J. O. Halliwell, F.R.S., afterwards Halliwell-Phillipps, writes in connection with this story that "the tree here alluded to, probably stood in the Guildpits," and that "the kind of evidence here adduced would obviously not be sufficient to establish the truth of the tradition as to the title of the house to be called the Birthplace." And Mr. Edwin Reed records a note that "a precisely similar story is told of the Gastrells in reference to another tree, in the town where the family resided after leaving Stratford." From which it appears that the fertility of the tales about the tree is on a par with that of the tree itself.

H.S.

THE IMPERFECT MIRACLE.

By DOROTHY GOMES DA SILVA.

THE 16th Century, and Stratford-on-Avon. These are the first considerations to be dwelt upon for a moment or two, only. To re-create the good old days of Tudor times, is to bring back much of ignorance, of dirt and of disorder. Even in the homes of nobles, was much to be desired in cleanliness and finesse—only the cultured (and these were a recognised sect) seemed to have any real conception of the graces of life. Not even everyone at Court was courtierlike in breeding, no matter what he may have been by birth. For the mere gentry, education consisted in sitting a horse, knowing the laws of the Venery and being able to recite 20 verses from the Bible. To know more than this, was to be acknowledged as a scholar. The lower classes still, knew even less and the country towns and villages were encircled by dark ignorance far surpassing that of the cities.

True, there were schools; and, true again, occasionally quite good pedagogues were found to teach in them. When, in a country school, a bright pupil appeared, the schoolmaster usually made much of him, mentioned him to some noble, and did all that lay in his power to further his advancement. Whether or not Will Shaxper attended Stratford Grammar School may be a matter of doubt. That, if he did so, he cut no figure there is fully attested. The absence of evidence may, quite safely, be regarded as evidence enough, in such a case.

Certain it is, then, that when W.S. came to London he had little enough of this world's learning at his finger's tips: the world was indeed his oyster and the field of all knowledge lay before him—at least, he had left none behind at Stratford.

Behold, then, this miracle, for such an one—upon much sound conviction we are told—set the world by the ears

shewing, not merely genius, but overwhelming knowledge, developed all in a moment. London streets may never have been really paved with gold, but certainly—at least, so the Stratfordians affirm, and we must believe them honest—they were for William Shaxper paved with learning. Not the mightiest scholar of any age or clime could have acquired so much erudition in so short a space of time: not the wittiest and most sympathetic dominee could have imparted so much learning in so brief an interval: there is, then, only one explanation—the plays were a miraculous production; they were the work, not of a man inspired by genius, but of the very Deity Himself. If then we prove the Deity their author—under the semblance of Stratfordian Will—we can accept Stratfordian authorship, but not unless we prove this miracle, need we believe in it.

And here at once, we find a sorry show. Great as the Genius of the Works may be, the miracle—if such—is poor enough, and the god-instructed man was by his teacher somewhat led astray. A man, however learned he may be, is prone to faults, but the production of God should be free from all errors of every sort whatever. An examination of the Plays proves this was *not* the case.

Within the scope of this paper, it was not possible to take more than a very few outstanding examples of these blemishes. You can—according to your familiarity with the text—extend them how you will. Those I have selected, needed no digging.

First then, we find faulty chronology, such as a learned man and one well busied with the affairs of state then working, might easily let slip, but which—at least to me—would mar a miracle:—

In “Julius Cæsar” and in “Macbeth” we have clocks tolling, or striking, the hour. There were no such clocks invented until the 12th century. They were common enough in Tudor times, but not even thought of in the times of “Julius Cæsar” or the later “Macbeth.” “Macbeth” and “King John” both have reference to cannon. The instances are unmistakable: they are circumstantially referring to normal ordnance the shot of which was propelled by gunpowder among the enemy. Not one loophole

is left, even, to allow us to suppose that a catapult might have supplied the meaning: nothing will suffice but very cannon, and gunpowder was not invented till 1313 and not introduced to England until 1349: indeed, had it been otherwise, most likely we had never won the field of Crécy. In "King John," too, we have a speech by John to Pandulph (Papal Legate) wherein he upbraids the churchman for selling Indulgences and stands upon the claim of Spiritual Supremacy. These points were utterly foreign to the time. Even the Lollards were not so advanced as this, and they were not until Richard II's time: but they were questions of great importance in Elizabeth's days, and ones which a man whose study was much in statecraft would be likely to allow to creep into the colour of old times. In a mere man of genius this were venial enough; but, in a miracle it were a heinous crime. Similarly, we find in Henry IV. that Falstaff is called Prince Henry's Machiaval—yet Machiavelli was not born till 1469; he was, in fact, a power in Europe in Tudor times, but he affected England very little. It is not a likely reference for one unversed with the Florentine court, and it is a halting fault in the play—another blemish on our Miracle! To the same time (Henry IV and quoted in the "Merry Wives of Windsor") is a reference to the Star Chamber. This was established in 1526 and was, in Tudor and early Stuart times, all-powerful: but it had no existence—not even the old "Sterred Chalmer" meetings of the Magnum Concilium—in Henry IV's reign, and Falstaff's behaviour could not have been made "a Star Chamber Matter." In "Cymbeline," which takes place in a still Roman Britain, the author introduces a Dutchman. At that time, there were no such people. One more example on chronology—Henry V threatens to overthrow the Louvre, and his terms suggest in no uncertain manner that it was a palace of some magnificence. There *was* no palace of the Louvre prior to 1541, and that was the date when the edifice was founded, and it was not by any means jerry built. In time, at least, our Miracle doth err.

Science also had its share; yet, surely, here a superhuman knowledge might have been expected to have been

possessed of the right information. Shakespeare's astronomical geography is much at fault when he frequently confuses latitude and longitude. Both in "Richard II" and in the "Merchant of Venice," he refers to the Antipodes as necessarily having alternate day and night with us, whereas this is not essential, it is the seasons which are bound to be reversed. The reference in "Hamlet," too, to the movement of the sun is neither a mere adoption of poetic phrase nor an apparent "clowning"—it is quite seriously the author's belief. Rather a bad break on the part of a miracle! Our miracle also adopts medieval superstition; he believes in the "precious jewel" in the toad's head and he affirms that serpents and crocodiles were generated by the sun's action on the Nile mud. This is a very promulgation of error, and a strange mission for a miracle. It is however, fully comprehensible in one well steeped in all the learning of his time, and by whom knowledge had been acquired, though with marvellous facility, only by the normal channels of education open to the more instructed youth of Tudor times.

If Shaxper wrote the plays, he must also have received divine instruction in foreign languages, for they could not have been produced except by one well versed in other tongues. That is, of course, not unprecedented; but, surely, faults in the instruction are not to be expected. Nevertheless the writer of the plays falls into the same errors committed by those who had less exalted teachers and, indeed, who were not a little dependent on that "lingua" captured by mixing with the foreigner and acquiring eloquence rather than accuracy. In especial two examples occur to me: both in the French tongue. I have been at some pains to make sure that these would have been errors in the days of Shakespeare, and I find them just as ungrammatical then, as now. The first I take from "Merry Wives"—when Doctor Caius (a Frenchman) comes upon the scene: He says "Mette le au mon pocket." No Frenchman would have so mangled his own language, whatever he did to ours. He would, at least have used the feminine possessive, while Katherine's French to Alice does her less credit than her English.

Even in English (of which I grant him a past-master) our Miracle occasionally comes to grief. The famous mixed metaphor—"To take up arms against a sea of troubles"—has lightened many a lesson's tedium; and in "*Winter's Tale*" occurs the passage: "Though authority be a stubborn *bear*, yet is he often led by the nose with gold: Shew the inside of your purse to the outside of his hand"—a strange monster indeed: and a strangely halting Miracle.

For the rest, remain the old questions of unfamiliarity with those ordinary folk who must have been the companions of the Stratford man's boyhood. Definitely with crowds and peasants our Shakespeare is not at home. Nor, as some affirm, do his works display an intimate knowledge and love of the rural scenes of Warwickshire. They *do* display the poet's love and appreciation of Nature and of all forms of beauty and they shew, too, a wide range, both literary and actual, to many lands unvisited by the holder of horses' heads.

The last imperfection of all must now appear, and this, indeed, would be a miracle: that any man so steeped in learning, filled with the passionate flame of poesy and bound all up with beauty and with art, could live at home a mean-souled maltster's life, suffer his children to grow up ignorant of the great heritage of letters and choose his company among the "unimaginative base mechanicals" whom he so roundly scourges in his plays. Surely here the Miracle most sadly breaks—to be a source of uplift in his *works*, but of no value in companionship: to pen such lines immortal, and yet in himself to be less elevate by far than lesser men. That were a miracle worked backwards: a good theme unstrung and would proclaim far more than any other fault, a man indeed most marvellously marred—the perfection of imperfect miracle.

"Birds of a feather gather together."—*Robert Burton.*

"Men are most apt to believe what they least understand."
—*Montaigne.*

ENGLISH FREEMASONRY IN ITS PERIOD OF TRANSITION.

1600—1700.

By W. BRO. THE REV. F. DE P. CASTELLS.
(Rider & Company).

A review by R. L. EAGLE.

SPEAKING of Freemasonry in the early 17th Century, the author of this enlightening book says that "the name of our Brother, Sir Francis Bacon, occupies first place in the intellectual life of the period. He was an ardently patriotic and deeply religious man. His book on the *Advancement of Learning* marked the advent of a new philosophy. In 1621 he published his *Novum Organum* which he presented to James I, the Freemason King."

In those days, he says, there was an "Invisible Society" which worked in secret. Francis Bacon belonged to it. The origin of the Royal Society has been traced to its influence, for it sought to promote scientific research. Gregory's Directory says: "In his *New Atlantis* Francis Bacon planned in somewhat fanciful language a palace of invention, a great temple of science, where the pursuit of knowledge in all its branches was to be organized on principles of the highest efficiency. This seemed to be a Utopian dream, but it led to the Royal Charter of Charles II, by which the Royal Society came into existence."

It was indeed, says W. Bro. de Castells, Bacon's enthusiasm for intellectual progress that suggested the idea, but the actual setting up of the Royal Society had to wait thirty odd years after his death; and then once the idea materialized the Royal Society became a hotbed of Freemasonry. The members of the Invisible Society, who called themselves indifferently "Brothers of the Rosy Cross" and "Freemasons" stood behind it from the very first.

In 1604 Inigo Jones drew a sketch of a "Rosicross" for the Queen's Masque Ball, and we know, says W. Bro. Castells, that Bacon was a member of that Society.

The derivation of Freemasonry from Rosicrucianism was

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held to be a fact by John Parker, who observed that after 1682: "Rosicrucianism disappears and Freemasonry springs into new life, with all the possessions of the former." Soane, too, is quoted by Gould as saying that: "Freemasonry sprang out of Rosicrucianism." The name "Rosicrucian," though seldom used, survived until 1730, having been synonymous with "Freemason" for nearly a century after Ashmole.

Researchers have had the greatest difficulty in tracing the Rosicrucians because they were so elusive. They avoided the public eye, hence even their existence has been doubted, but the Rosicrucians went to their graves without their affiliation to the Fraternity having ever been divulged. Many Masonic critics have never grasped this fact. The Rosicrucian Fraternity differed from the Freemasonry which was to follow, in that the former was an intellectual movement necessitating secrecy owing to dangers of expressing any new idea contrary to "established" doctrines, whereas the latter is based on moral speculation, taking as its symbols the implements of operative masonry. The change took place about the year 1663 when "The New Articles" were drawn up by the General Assembly in London.

An important link between the Rosicrucians and modern Freemasons was Elias Ashmole who was made a Freemason in 1645. He did not mean that he had become a working Mason, but a Brother of the Rosy Cross. Sir William Dugdale, who sketched the original monument of Shakespeare in the Church at Stratford and published the engraving in his "Antiquities of Warwickshire" in 1656, was another link. His son-in-law was John Aubrey, whose quaint gossip about Shakspeare has been often quoted. There is no evidence, however, that Aubrey became a Mason. Disraeli in his *Curiosities of Literature* has this passage: "In November 1626, a rumour spread that the King (Charles I) was to be visited by an ambassador from the President of the Society of the Rosy Cross . . . and by his secret councils he was to unfold matters of moment and secrecy." From this W. Bro. Castells deduces that in 1626 (the year of Bacon's death) the Brethren of the Rosy

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Cross were considered to be a "Society" with officers who could send delegates to the King, and had distinctive secrets to communicate. Further, that this happened six months after the death of Lord Verulam.

Anthony-à-Wood is quoted by Gould as saying "I have seen another book entitled *Themis Aurea*, the Laws of Fraternity of the Rosie Cross. Lond. 1656;—Written in Latin by Michael Maier, and put into English for the information of those who seek after the Knowledge of that honourable and mysterious Society of wise and renowned philosophers. This English translation is dedicated to Elias Ashmole, Esq., by an Epistle subscribed by N.L., T.S.—H.S., but who or they are, he, the said El. Ashmole, hath utterly forgotten." Ashmole would not have "forgotten," and he merely means that he could not divulge the identity of the Brethren.

I wonder whether any Baconian has come across a copy of "Themis Aurea." It should be most interesting if, indeed such a book was ever available except to the Brethren. All copies may have been destroyed. Themis was the first goddess to whom the inhabitants of the earth were said to have raised temples.

Are there any indications in the Plays that Shakespeare was a Freemason as distinct from Rosicrucianism? In *Antony and Cleopatra* (II-3), Antony excuses his conduct with regard to Cleopatra by the use of two "working tools" of which the symbolism is well known to the Craft.

I have not kept my *square*, but that to come

Shall all be done by the *rule*.

The plumb-line (emblematical of uprightness) occurs in *The Tempest*.

We steal by *line* and *level*.

The *level* is the emblem of equality. The sealing of the oath is also represented when the kneeling "Caliban" is made to "Kiss the book" (*Tempest* II-2).

According to Mr. Colin Still's interpretation of *The Tempest* the play is an allegory constructed on the lines of ancient mythology and *ritual*. Only Freemasons can appreciate the full significance of Mr. Still's analysis of *The Tempest*.

THE EMBLEM LITERATURE.

THE late Sir Edwin Durning-Lawrence used to say that the problem of the authorship of the great plays might be solved by a study alone of the numerous title-page emblems of Elizabethan books. The story was told in silent pictures, and was clearly revealed to those who had sufficient perspicuity to understand. In fact, Francis Bacon seems to have left no stone unturned or medium of communication untouched that might enlighten posterity, not merely of the authorship question, but of other important historical particulars of the tyranny and injustice of his times, which would have cost the heads of those who might have ventured to publish the plain, unvarnished truth.

A notable example of the "Shakespeare" secret is given in two Latin editions of his *Historie of the Reigne of King Henry the Seventh*, one illustration of which was reproduced in *Bacon is Shakespeare*, by Sir Edwin Durning-Lawrence (1910). This was an edition published in Holland in the year 1642, ten years after the issue of the 2nd folio edition of the plays in London. In the emblematic device (shewn here as Fig. 1.) the figure of naked Truth is positioned on the left looking in the right direction. In the other Latin edition, published at Amsterdam in 1662 (Fig. 2) the same device is employed, but *engraved in reverse*. This edition is extremely rare, and we take this opportunity of giving our readers a reproduction of it.

It was customary in Rosicrucian circles, when anything of particular importance was to be disclosed to initiates, to vary a particular edition of a work by such methods as printing Ornamental Headings upside down or the wrong way round, thus drawing attention to the fact that certain cypher regulations were being employed in these copies, and thereby saving the brethren much trouble in a search for something which was not to be found in copies not so "dis-figured."

All works issued by the authority of the Fraternity were also marked by the *Vesica*, which enables us to know for certain whether certain books were genuine products of the Craft, or were spurious and untrustworthy. By such means has "the lamp of tradition" been handed down from Tudor times.

HERMES STELLA.

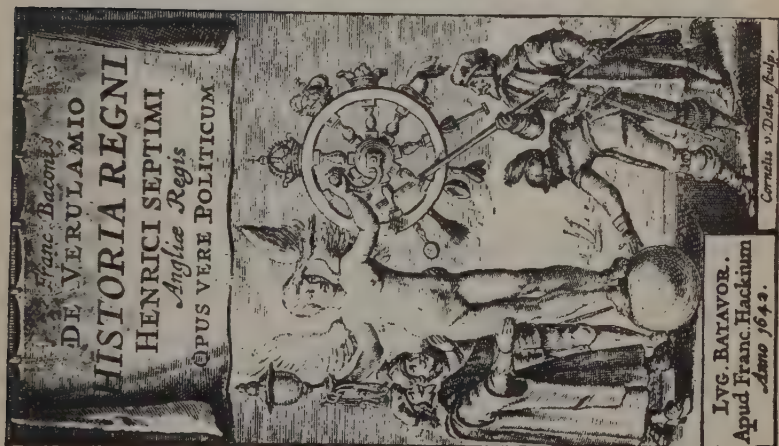


FIG. 1.



FIG. 2.

"SHAKESPEARE," BACON AND HOLINSHED.

By R. L. EAGLE.

IN the introduction to the "Everyman" edition of Holinshed, the editors, Josephine and Allardyce Nicoll have written, behind the mask of orthodox Shakespeareans, comments which one would expect only from the pens of Baconians. It would seem that they must have been studying Bacon's notes as to the contents of the missing fourth part of his *Great Instauration* in the "De Augmentis" (Book VII), "Distributio Operis," &c. It is certainly startling to read such a passage as this:—

One of the most interesting and perhaps one of the most neglected aspects of Shakespeare's artistic life is the consideration of his choice of themes. The old-fashioned view that he was a careless genius, taking any old tale which met his eye, must it seems, be put aside in favour of the other, which would, more sensibly, present Shakespeare as an artist, widely read and intelligently seeking for themes which might either prove eminently suitable for dramatic treatment or which might give him opportunities for developing certain ideas or *types* of character.

Bacon said that this missing section of his work was the delineation of the human passions and character, and that "the best provision and material for this treatise is to be gained from the wiser sort of historians." Again, he says, "to speak the truth, the poets and writers of *history* are the best doctors of his knowledge." It was to be presented "by actual *types* and models, by which the entire process of the mind, and the whole fabric and order of invention from beginning to end in certain subjects, and those various and remarkable, should be set as it were before the eyes."

314 "Shakespeare," Bacon & Holinshed.

The purpose for which "Shakespeare" developed types of character drawn from the "wiser sort of historians," such as Holinshed and Plutarch, is correctly stated by the "Everyman" editors. "Shakespeare" follows the rules laid down by Bacon as to his method of preparing and presenting his natural history of the affections, passions and character. Gervinus, Schlegel, Kuno Fischer and others have anticipated Josephine and Allardyce Nicoll. They have seen the truth dimly, and would have seen the whole truth had they not been tied to the service of a false idol.

SIGNIFICANT CONFIRMATION OF THE CYPHER STORY.

It is only in recent years that the *Fugger News Letters* have seen the light. The second series consist of a further selection from these famous Papers which specially refer to Queen Elizabeth and English affairs during the period 1568-1605. These were edited, with an Introduction, by Victor von Klarwill. The late Modern Language Master at Eton College, Mr. L. S. R. Byrne, is responsible for the authorized translation from the German, and dates, orthography, etc., have been carefully checked by Mr. H. E. Malden, M.A., Honorary Fellow of Trinity Hall, Cambridge. Publisher: John Lane, of the Bodley Head.

From a dispatch dated March 27th, 1598, in these letters, "it is reported that the King of Scotland, aided by the Danish King Christian IV (1577-1648) has decided to declare war on the Queen of England if she nominates the Earl of Essex as her successor on the ground that the succession to the English throne belongs by right to him."

"In this (so-called Shakspeare Birthplace) lowly dwelling some antiquated lumber was formerly imposed upon the world as its original furniture at the period of Shakespeare, but to none of which the least authenticity belonged. In the moment of unsuspecting enthusiasm, persons of easy faith in such matters too implicitly relied upon its originality; for it is well known that the furniture of this house has undergone more alterations than the building itself, and that it has, of late years at least, changed with every tenant. The chair for which the Princess Czartorska in 1790 gave twenty guineas, was as spurious as that which immediately supplied its place. It was, however, conveyed to the Continent with a certificate of its authenticity; and Burnet, in his *Views of the Present State of Poland* p. 257 mentions the formality of its production to him in the saloon of the Princess, who has amassed an extensive collection of curiosities of various descriptions, among which this despicable chair, in a green case, was carefully preserved."

Wheler's Historical Account of the Birthplace.

THE BACON SOCIETY'S ANNUAL DINNER.

THE usual Annual Dinner of the Bacon Society took place on the 22nd January last (the anniversary of Francis Bacon's Birthday) at the Langham Hotel, which was well attended.

In proposing the customary toast of "The Immortal Memory," the President dwelt especially on the fact that although the public life of Francis Bacon as lawyer and statesman was well-known, and likewise his philosophical writings, yet it was very difficult to obtain detailed information about his private life and the occupations of his leisure, particularly during his early manhood. There could be no doubt that he was constantly occupied with literary work of one kind or another, but that for good reasons most of it had to be anonymous or pseudonymous. He had lofty ambitions and immense plans for the uplifting of humanity and in order to carry these into effect, he re-organised what was known as the Fraternity of the Rosy Cross, a society of learned and benevolent men who worked in secret, both in England and on the Continent. It seemed almost certain that Bacon was the hidden author of the famous Rosicrucian manifestoes which appeared anonymously in Germany at the commencement of the 17th century; and his acknowledged work *The New Atlantis* clearly linked him with that brotherhood. From this sprang modern Speculative Freemasonry, of which Bacon was the founder, as now demonstrated by the researches of Mr. Alfred Dodd. Both *Loves Labour Lost* and *The Tempest* are saturated with Masonic lore and secret allusions to the rituals of the Craft.

The toast to the Society was ably proposed by Mr. Francis E. C. Habgood, of Bristol, who said that its objects, namely, the restoration of Francis Bacon to his rightful place in English history and literature, were earning respect in circles where a few years ago they received only ridicule and contempt. This was noticeably the case in recent estimates of Bacon's character and attainments. "The Lord St. Alban" was, according to one of his latest biographers, "Chancellor of England and held great place, but his greater place is one with the Father of Salomon's House and the visionary Master of Man's mortal scope."

Mr. Habgood said that it was clear that the tendency of orthodox criticism was to ignore the facts and traditions of the actor Shakespeare's life and to substitute therefor an imaginary figure almost entirely constructed out of the plays ascribed to him. But such a genius could not by any contraction of the procrustean bed be reduced to fit the Stratford shape, although this difficulty seemed to trouble orthodox critics not at all.

In her erudite study of "Shakespeare Images" Professor Caroline

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Spurgeon had devoted considerable space to a comparison between the images and symbols of Shakespeare and those of Bacon. For her, of course, they remained different writers. She had tried to interpret Shakespeare's personality and temperament and thought by counting these images and figures and placing them in categories of analogy and, as a result, she had endowed him with sensitiveness, balance, courage, and humour. Whose qualities were those in a pre-eminent degree? Could they, apart from the plays, be attributed with any confidence to the malster-moneylender?

Miss Frances Yates, whose study of *Love's Labour Lost* was another nail in the coffin of the uneducated Shakespeare, traced to Gray's Inn gossip and slang many of the minor jokes of the comedy. Among many other absurdities they would find that the player was, according to this gifted authoress, an adherent of the Essex-Southampton group and expressed, although in a very guarded and indirect way as befitted the danger of such an attitude, his sympathy with that Party. It was extraordinary that the writer seemed blind to the implication of her own deductions.

Mr. Habgood also referred to Professor Mackail's contribution to "A Companion to Shakespeare's Studies." Out of 368 pages only eight were devoted to a life of Shakespeare. Professor Mackail confessed that of Shakespeare's life little was known. Modern lives expanded their content by inference and conjecture, but the absence of additional knowledge was not to be deplored, for after all, the life of an artist survived in the products of his art. The traditions, Professor Mackail confessed, were confused and uncertain; the early London years no less than the previous ones were almost a complete blank. Inverted pyramids of conjecture were piled high on the slender bases of ascertained fact and might be dismissed without notice. Such an admission from so great an authority, whose orthodoxy was unimpeachable, was surely of the highest significance.

Mr. Middleton Murry in his "Shakespeare" tried to present a Shakespeare who is real and who was both of his age and for all time. The First Folio was for Mr. Murry a ghostly book. It mocked desire. The wooden engraving of something hardly a man seemed the very acme of nonentity—in no single detail living enough to satisfy the imagination which it fettered.

Although Mr. Murry concluded that all things lead to a mystery, admissions of this nature were remarkable.

But the little gleam of light was soon swallowed up in the darkness of ignorance, because Mr. Murry, after associating the elaborate simile of housebuilding in "Henry IV" with the building of "New Place," and the grant of the coat of arms to the actor's desire to assert the right of genius to the same privileges as those of blood, discovered that his hero was a boy of more than ordinary organic sensibility and whose young manhood was rather wild.

Mr. Murry proceeds that it was foolish to guess why he left Stratford and disappeared and yet guesses that he had a vague idea of getting a job and wormed his way into the theatre and wrote plays, having composed *Venus and Adonis* from his recollection of the Avon countryside.

Mr. Habgood then referred to Dr. Cairncross's new contribution to "The Problem of Hamlet" and said that if the author's conclusion were to be accepted, namely that *Hamlet* in its complete

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form was written before 1589 it disposed forever of the actor's claim to authorship, Shakspeare then being only 25.

Before leaving recent orthodox work Mr. Habgood said that he supposed that he must not forget the epoch-making discovery of the reference to black soap, pig meal, and honey mingled together which was said to be good for horses leg swollen and to be recorded in Shakespeare's copy of Holinshed's "Chronicles." Although upon the authority of the *Sphere*, *Observer* and *Daily Telegraph* this work of our national poet's pen was undoubtedly the scribble of a man engrossed with his thought, it seemed to have made very little impression—it seemed to have found no place in the Stratford shrines where the temples of vested interests and academic prejudice maintained the Stratford idolatry.

Much of the work of the Bacon Society was, of course, preserved in *BACONIANA*, a journal which seemed to increase in value like old wine did with the years. He did not wish to see, however, dust and cobwebs thicken over the bottles and he welcomed the recent urge by the Council of the Society to fresh research and to re-statement of much that needed re-presentation in the light of modern knowledge. The Society placed a man behind the Shakespeare mask—a man whom it could marry to his work. For members of the Society Shakespeare was not the shadow of a shade and they knew in whom they believed.

Mr. R. L. Eagle responded and amused the company by describing the fraudulent practices employed by the Stratfordians,

In bolstering up their impossible theory, and exposing the extraordinary tactics adopted by them in their efforts to discredit the Baconians, whom they feared, because they knew too much. He referred to the imposition of charging the public for admittance to what they fancifully described as Shakespeare's Birthplace in Henley Street, when every well-informed person knew perfectly well that their idol never saw the inside of that place, nor did it even exist at the time of William's entry into the world. He also referred to the Statement in Camden's *Annals* which said that at the interment of Spenser in Westminster Abbey, the poets of the time, which must have included the author of the great plays, wrote warm eulogies and flung both them and the pens with which they were written into the tomb. If that were the case, which an examination might confirm, it was not unlikely that a priceless treasure in the form of an elegy might yet be recovered in the very hand-writing of Shakespeare himself!

Miss Alicia A. Leith next proposed a toast to "The Visitors" in a charming little speech, to which Mr. S. P. B. Mais, the well-known broadcaster, replied in a well-reasoned and sympathetic speech, which concluded a very pleasant and successful function.

CORRESPONDENCE.

TO THE EDITORS OF "BACONIANA."

Dear Sirs,—Members of the Bacon Society have been requested to make notes of all references to Francis Bacon that are discovered at any time, and as I have been reading some old papers I noticed that Henry George Atkinson (1818-1884), F.G.S., and philosophic writer was an ardent advocate of the Bacon-Shakespeare theory, and Charles Bradlaugh, M.P., allowed space in his weekly newspaper, the *National Reformer*, for Atkinson to state his arguments in proof of Bacon's authorship of the Plays said to be Shakespeare's.

This information introduced Atkinson's "Letters on the Laws of Man's Nature and Development," to Harriet Martineau, historian and sociologist, published 1851; and as these "Letters," pp. 165-183, treat of "Bacon on Matter and Causation," I thought it interesting to give the author's statements, briefly by which he explains Bacon's difficult terms as:—enslaving the understanding to cause innumerable fallacies, &c.

Quoting Bacon's "De Cupidine," with notes thereto, Atkinson tells his lady correspondent, that of creation, or the beginning of existence, we have no experience; and therefore, can form no conception of the origin of life, the cause of causes, while Bacon admonishes, at every turn, to cast away all theological notions whatsoever, which turn the mind from right use of itself.

All is change,—eternal; motion is fundamental to Nature, and forms of matter are bound by Necessity; but men in conceit of their ignorance, anticipate Nature and pre-judge wrongly.

Bacon's "Holy War" quotes Democritus, the Father of experimental philosophy, as preferring the discovery of one cause of the works of Nature, instead of owning the diadem of Persia, and for this preference, Democritus was accused of insanity.

So, the noblest work of Man, the "Novum Organon" was ridiculed, notwithstanding the great repute and high position of Lord Chancellor Bacon; hence, history proves that the bravest, the best, and wisest of men, as the world's benefactors, have ever been persecuted, because of absurd creeds:—conflicts between church and science.

It is very certain that theologians have failed to reform mankind, whose hopes lie in a true understanding of Natural Science; for, as Bacon says, an universal insanity reigns in men's minds, twisted into thousands of fantastic shapes, and paralysed by system and authority.

Bacon well knew that he must try a new broom to sweep a passage-way for reason to act in. He also knew the perils, and was forced to disguise himself beneath a mask, "a memory with an application."

You remember that Count Joseph de Maistre, a Roman Catholic writer of celebrity, attacked Bacon in "Examen Critique de la Philosophie de Bacon," and Bacon has told how necessary it was

to use disguise; but, in security held up a light which would be seen centuries after he was dead.

Bacon laments that he cannot dismiss all art and circumstances, and exhibit the matter naked to us, that we might use our own judgment.

Thinkest thou, that when all the accesses and motions of all minds are besieged and obstructed, deeply rooted and branded in, that the sincere and polished areas present themselves in the true and native rays of things, but are subdued by art and ingenuity, and by force to raise fury: so, in this universal insanity we must use discreet moderation.

When at College, Bacon was impressed with what he repeated when he became Chancellor: "In the Universities they learn nothing but to believe: first, to believe that others know that which they know not: and after, themselves know that which they know not. You may find all access to any species of philosophy, however pure, intercepted by the ignorance of divines. The master of superstition is the People, and arguments are fitted to practice in a reversed order."

To save his position and chancellorship, he left inconsistencies to be unravelled in future time, when the age was ripe for the whole truth being clearly understood, declaring that only phenomena can be perceived in Nature.

It is fine to read Bacon's thundering eloquence against arrogance and ignorance of the persecuting theologians, as they did against the aged Galileo; for folly is worshipped and remains a plague-spot upon the understanding.

Bacon taught that Nature's Laws were fixed and eternal and that Matter was self-sustained, as adamantine necessities; matter and energy, both indestructible, being the cause of causes, and each without a cause.

No one can read the "Novum Organon," the "Advancement of Learning" or the "Christian Paradoxes," without perceiving clearly the true nature of Bacon's mind. His confession of Faith is a showing of what a believing Christian should be and for this reason Bacon placed the dogmas in a ridiculous light, ever practising the craft of wisdom and wit, for he declared that it was impossible to state the Truth openly, according to his original and vast intellect.

"Linda," Owlsmoor,
Camberley, Surrey.

Yours truly,
W. A. VAUGHAN.

TO THE EDITORS OF "BACONIANA."

Dear Sirs,—Mr. W. A. Vaughan enquires if there is any truth in the press statement that Sir Francis Bacon was born at Redgrave Hall in Suffolk. His chaplain and biographer, Dr. W. Rawley, in *Resuscitatio*, 1657, assigned the birth to "York House or York Place in the Strand." This is rather indefinite for a contemporary biographer, but even more astonishing is the declaration in the Common Pleas, 1603, made on behalf of Bacon, that he was "natus sub obediencia dicte nuper Regine videlicet apud Gorbambury" (see *BACONIANA*, Jan. 1934, p. 252). Here I suspect an error of the attorney, Thomas Martin. Bacon, himself, writing to the Duke of Lennox in 1622, mentioned that he was born at York House (Spedding, xiv 327), and in his will, he cites the parish of St. Martin

in the Fields. Having regard to his baptism being registered at the latter parish, we can scarcely go further.

But for this registration we might suspect baptism at Redgrave (Hartismere hundred, Suffolk), for seventeen years before his birth the manor had been granted by the Crown to Nicholas Bacon, Lord Keeper. Probably misunderstanding has arisen through the recurrence of the name Francis in the family. For instance, Thomas Bacon of Hessel, d. 1547, had a son Francis, father of another Francis, who had a son John, who became father of a Sir Francis. Again, there is in Petistree church a sepulchral brass of Francis Bacon and two wives, 1580. Possibly some enthusiastic Baconian might like to clear up the mystery, and so I mention that Redgrave parish registers are preserved from 1538, there being a copy in the College of Arms.

103, Gower Street,
London, W.C.1.
15th April, 1937.

Yours faithfully,
C. L'ESTRANGE EWEN.

TO THE EDITORS OF "BACONIANA."

Dear Sirs,—Mr. F. J. Burgoyne's statement regarding the *Isle of Dogs* (quoted on p. 262 of the last number) calls for some modification, for although several of the references to this unfortunate play to be seen in Henslowe's Diary are undoubtedly forged interpolations there is yet a genuine one, namely a condition contained in the Memorandum of Agreement between Henslowe and William Borne, dated 10 August 1597: "To playe wth my lordes admeralles men . . . Immediately after this Restraynt is Recaled by the lordes of the counsell wch Restraynt is by the meanes of playinge the Jeylle of dooges."

Nashe is not mentioned, but that he wrote the induction and first act of "that infortunate imperfit embrion of my idle houres, the Ile of Dogs" is evidenced by his own notes in *Lenten Stufte* (Reg. 11 Jan. 1598-9). He is also noticed by name in the Privy Council Registers, 15th Aug. 1597, in connection with a "lewd plaie" evidently the *Isle of Dogs*. He is further cited as the author in the list of the outer sheet of the Northumberland MS: "Ile of doges frunt by Thomas Nashe inferior plaiers." Nashe, again in *Lenten Stufte*, records that he "was glad to run from it" (the play), but Gabriel Harvey in *The Trimming of Thomas Nashe* (Reg. 11 Oct. 1597) suggests that he suffered imprisonment, and gives a picture of him in irons. Perhaps this was a mistake for Ben Jonson, who obtained release 3 Oct. 1597. The critic Meres in *Palladis Tamia* (Reg. 7 Sept. 1598) has the simile: "As Actaeon was woored of his owne hounds: so is Tom Nash of his Isle of Dogs" (p. 286).

Now a play written in part or in whole by Thomas Nashe being bound up with Bacon's writings entirely nullifies the old Baconian argument that because *Richard II* and *Richard III* were so bound they must have been written by Bacon. A reasonable explanation of these plays coming to Bacon's hands is that in his official capacity as Queen's Counsel he had to consider whether any matter contained therein could be held to be treasonable.

103, Gower Street,
London, W.C.1.
15th April, 1937.

Yours faithfully,
C. L'ESTRANGE EWEN.

NOTES AND NOTICES.

Since the issue of the last *BACONIANA*, the Bacon Society has been obliged to relinquish its headquarters at 47, Gordon Square, W.C.1, on account of the near expiration of the lease under which its tenancy was held. We have secured a renewed tenancy at Canonbury Tower, Islington, for the future accommodation of our library, with a reading-room adjoining, which will be open at least one evening in each week for the benefit of members and associates who desire to profit by its use. The Prince Henry Room in the City, at 17, Fleet St., has been secured for our monthly lectures to the public on account of its easier accessibility for those who attend them from a distance.

A considerable amount of propaganda by several of our members has taken place in the London and Provincial press in the form of Correspondence, and new interest in our cause has been thereby aroused. The main theme has been the attempt to focus attention on our suggestion that in view of Camden's statement that the poets of the period wrote a number of elegies and cast them into the grave of Edmund Spenser at the time of his interment in Westminster Abbey, it appears desirable to approach the proper authorities with a request that the tomb may be opened with a view to recovering such manuscripts, particularly if an original poem by "William Shakespeare" be amongst the number, which could not fail to prove a valued treasure of our national literature. Our member, Mr. R. L. Eagle, has already approached the Dean of Westminster on the matter, and the Council of our Society is following up the proposition in the public interest.

Miss Elsie Greenwood has recently brought out a somewhat condensed edition of her late father's excellent work—*The Shakespeare Problem Re-Stated*. It may be obtained from The Athenaeum Press, 13, Breams Buildings, Fetter Lane, E.C.4, at 6s., net, post-age 4d. We hope it will secure an extensive circulation.

Glancing at the title-page of the *First Folio* the other day, I spotted a clue to an anagram in the prominent lettering above the masked picture of "Shakespeare," professedly by Martin Droeshout. The words MR. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, AND TRAGEDIES, by the transposition of their individual letters, read:—

MOSES DIES AND CHRIST DIES:

WE, SHAKESPEARE, ARE IMMORTAL.

G(rand). I(mperator) L(=Roman Numeral 50=Rosa.).

Speaking of Masks, there is another peculiar anagram in the title of *The Maske of Flowers*—the masque performed in the Banqueting House at Whitehall on Twelfth Night, 1613-14, before James I and his Court, and again at Gray's Inn in 1887, patronized

by Master H.R.H. The Duke of Connaught, K.G., K.T., then treasurer, and other Masters of the Bench of the Society of Gray's Inn, among which it is interesting to note was our deceased member and scholarly writer to this journal some years ago, Mr. John Rose (J.R.).

Well, the anagram of the correct title of his masque—**THE MASKE OF FLOWERS**—betrays an out-of-the-ordinary type of anagram, because it omits one letter, yet supplies the clue to furnish it. It reads: WM. SHAKES.ERE, FOOL, F.F.

Now, the missing letter P may easily stand for a missing or unacknowledged Prince which the author of the anagram signalizes by his signature initials of *Francis Tudor*. If you count the letters of the title backwards (Bacon's secret method) until you reach 15 (the arithmetical equivalent of the letter P, you will discover that it is the letter E. That is your cue. This letter is the 5th letter of the alphabet and if you multiply 5 by the number of E's in the title you get 15. And this number is the equivalent of the letter P.

To cap the climax, the total numerical equivalents of the word "Flowers" in the title equal 92, and by Bacon's recognized secret cabala (the reverse count, as Z=1, Y=2, etc.) this is the *seal* of the name BACON itself.

The title, therefore was meant to be understood *under the Rose*, as the Maske of Bacon, and Shakespere the Fool was but one mask for another.

The reference to the great Cryptographic Work of "Gustavus Selenus" in the last issue, in which it was said, that the so-called "cap of maintenance" held by the Duke of Brunswick over Bacon's head, as engraved in the title page, was not to be confounded with a *mitre*—but was something like the conventional "*fur-cap*" worn by Abbots in the Seventeenth Century—prompted enquiry on these technical details, and I am informed that the name of the said cap was known as a *barreta*. How strange that the names *mitre*, *fur-cap*, and *barreta*, should each represent precisely the same numeral equivalent, viz. 62—(F.B.)!

The reduced number of pages in the present issue is due to a widespread desire amongst our members who live in the provinces and abroad, to have more intimate contact with the Society's activities and news. But as the saying goes—you can't have your cake and eat it. So we may inform our readers that with the present issue we shall commence a regular quarterly publication of **BACONIANA**, in the hope that we may be able to keep it up. By the help of our friends and new members we may thus be able to kill two birds with the same stone. We plan to publish **BACONIANA** as it was originally published, in the months of January, April, July, and October.

The *Scottish Educational Journal* of Edinburgh, in its issue for May 28th last, very kindly printed an appreciative paragraph which called the attention of teachers to our broadcast leaflet, "An Appeal for Justice," in which it is urged "that they will not imbue the young mind with false ideas which are so hard to eradicate in after life." As pointed out by the journal, free copies can be obtained from the Bacon Society, Canonbury Tower, London, N.1.

The Modern Mystic is a comparatively new magazine devoted to Rosicrucian and Occult interests as well as being a monthly Science Review. It is warmly recommended to our readers of progressive views. The number for April-May (it is published mid-monthly) has an appreciative notice of our last number of *BACONIANA*, as follows:—"The principal contents of the current issue include 'Stratfordian Impostures,' 'Bacon's Great Aim,' 'Is there a Shakespeare MS Poem in Spenser's Tomb?' 'The Mystery of the Folio Printer,' and much other interesting material. Almost any number of *BACONIANA* is calculated to arouse the interest of the layman in the greatest literary mystery of all time. There is an entire absence both of fanaticism and pedantry, and the contributions, whilst conforming to the essentials of authority, also attain a high standard of literary quality."

The price of *The Modern Mystic* is 2s., postage 2d., or the Annual Subscription rate is 25s., post free, payable in advance. It is a handsomely-produced magazine of 56 large pages, and its faultless typography reflects credit upon its publishers, Messrs. King, Littlewood, and King., Ltd., whose offices are at 35, Great James St., Bedford Row, London, W.C.1. The June number will particularly interest our readers as it contains virtually a *verbatim* report of the recent address by our Vice-president, Dr. H. Spencer Lewis, of St. José, U.S.A., to the members of the Bacon Society in Prince Henry's Room. Those who were present on that occasion will have seen a new invention at work, which may be described as a "stenotyper." This may also be of interest to business men in these hectic times of speed. "Two machines are in operation, and can be operated in the dark, if need be; the stenotyper is free to follow, mentally, the speech to be reported. Further, the operator (a knowledge of shorthand is essential) can take down equally well in any language. Thus, stenotyping is shorthand by machine, which is silent, light, and portable. Its extreme efficiency disposes of the necessity for 'reading back' and should prove a boon to authors as well as business men who have difficulty in making the pen keep pace with the thought."

The Modern Mystic for June also announces that its next number will include a contribution on "Magic," by I. Regardie, who is a specialist in this obscure branch of research; also an essay on the Comte le St. Germain, by A. E. Revina, and a serial contribution on Francis Bacon's Connection with the Rosicrucians by Henry Seymour.

To those who are interested in less mundane questions than the discussion of the vexed questions of anonymous or pseudonymous authorship of books, we may point out to those of our readers who do not already know, that the "Francis Bacon Lodge" of AMORC in San Francisco is located at 1655, Polk Street, and Frater David Mackenzie is the Master of this Lodge. The AMORC Grand Lodge of Great Britain is located at 34, Bayswater Avenue, Westbury Park, Bristol, 6. Mr. Raymond Andrea, K.R.C., is the Grand Master.

Miss Lind-af-Hageby, who is well known as a lover of "dumb" animals tells us that hundreds of people from all parts of the world, including scientists and professors, have lately visited Weimar, in Germany, to see the famous dogs which are being educated there in cyphers. "I know the facts seem incredible," says our authority, "but was not the idea of wireless communication equally incredible before mankind became familiar with it?" The Germans have developed the study of animal psychology and are working on lines to get *en rapport* with the mental development of animals differently shaped to ourselves and deficient in language culture. There are, roughly, a dozen dogs of differing breeds in Germany who have clearly demonstrated that they understand logic as well as the schoolmen, which conjures up the story of the Nuremburg man, who was able to reason like a lawyer, yet was only made up of wood and leather.

The name that has been given to the first of these dogs (that is, the one in the 6th form) is *Kurwenal*, and has been taught by the Baroness Mathilde von Fraytag-Lorpinghoven. It is a dachshund about seven years of age. He communicates with his mistress according to a pre-arranged code taught to him at the age of two, just as a human child is taught the alphabet. The code is the old familiar Cabala—one bark for A, two for B, for the first half of the alphabet, and counted in reverse for the second half. If there occurs any doubt about this "confusion" of the two divisions of the alphabet in this way the confusion is easily removed by a sign from the dog, who makes it quite clear. But *Kurwenal* is now grown up and has the native intelligence of a human at nine. He is quite expert in arithmetic and is able to answer questions put to him orally, if they are not outside his present capacity. And he is quick about it, seldom hesitating and seldom in error! His memory is phenomenal. He can cite short extracts from many of the classic authors and spell out their names when a passage is read aloud from their works. On being asked who wrote "To be, or not to be," he instantly replied—"Shakespeare." Some of our antiquated scoffers at Baconian cyphers ought to go to Weimar for lessons.

A correspondent waxes facetious over my remark in the last issue that the artificial manufacture of gold from baser metals was soon likely to come within the range of practical possibility. But M. Jollivet-Castelat, who has been working on a system of his own, has recently announced his discovery of a way to produce synthetic gold on an industrial basis. Unlike the alchemists of old, he has broadcast the formula, as he is not animated by selfish motives, which consists of 5 grams of pure silver, 2 grams of arsenic sulphurate, 1 gram of pure tin, 2 grams of pure sulphurate of antimony, all of which is brought up to a temperature of some 1300 degrees centigrade in a quartz tube and kept at this temperature for 3 hours, afterwards being gradually cooled to 20 degrees centigrade. "All that is now necessary," says M. Castelet, "is the clearing up of a few technical details which will make the production of gold possible on an industrial basis."

The *Stratford-on-Avon Herald* of 4th June last, in reporting the weekly lunch of the local Rotary Club, included a letter from the Hon. Sec. of the Rotary Club of Malang, Dutch East Indies, which

expressed the wish that "as a sign of our international good will and of our cordial Rotary friendship, but also as a symbol of our homage to the town which was the birthplace of the man who was either the author of the immortal works which bear his name, or whose name the perhaps greatest philosopher of England has esteemed worthy to be placed at the head of his own works . . . we are not able to decide this question, but nevertheless, we like to bring our homage also to you and to your country." The Committee considered the question of a Club flag, in response to the request of the Malang and other clubs, and Sir Archie Flower's suggestion was a pennant showing a pig, to signify Bacon!

"Baconians are eagerly expecting very soon a 'revelation' which will satisfy the world beyond all doubt that Bacon wrote Shakespeare."—*Reynolds News*, 23rd May, 1937.

We desire to publicly acknowledge the valuable gift on the part of the Rev. Dr. C. Moor, F.R.Hist.S., etc., of his manuscript Notes, and Citations from the old Court records, contained in the Gorhambury Manuscripts, which he was commissioned to examine and report on by the late Lady Verulam. It will be remembered that the Gorhambury MSS. were afterwards presented to the County Council of Hertfordshire and are now deposited at Hertford. During my stay there a few years ago I was privileged to inspect these papers and parchments by the courtesy of the Town Clerk; and afterwards, Col. Le Hardy, who had been engaged to decipher them into plain English, also courteously permitted me to look over those which were temporarily in his care for that purpose. But I found that they were far too voluminous (and at that time unclassified) to permit of more than a cursory examination of their import and possible value, as far as our controversial subject is concerned. We were privileged to have Dr. Moor deliver an address at Prince Henry's Room on 5th May, at which considerable discussion and questioning took place, on the subject of the Gorhambury MSS.; and the occasion was both pleasant and instructive.

It appears that an historical error has taken place about the well-known portrait of "Prince Henry" at the National Portrait Gallery. I had a courteous invitation recently to interview the responsible authority at the N.P.G. to be shewn the evidence which had lately come into their possession to the effect that this portrait, although for long labelled as that of Prince Henry (Stuart), was in reality an early portrait of Prince Charles, afterwards King Charles I. Of course, steps are to be taken to rectify the mistake without delay. My own interest in the matter was due to my public statement that this portrait of Prince Henry, by a certain sign, and from a copy of the said portrait by van Somer, *but executed in reverse*, in my possession, was "revealed" as the Grand Magus of the Rosicrucian Order in 1612 (the year of his death). In view of the foregoing, it is now fairly evident that Prince Charles, and not Prince Henry, held that high and important office, before coming to the throne.

Our member, Mr. Percy Pigott, gave an interesting lecture to the Hull Theosophical Society in April on the subject of Bacon and

Shakespeare which was greatly appreciated, and other members are urged to follow this good example of our propaganda. On the 15th June, in the afternoon, our President also gave a lantern lecture to about 250 senior scholars at St. Joseph's College, Norwood, where new ground was broken and a pleasant introduction to new friends made. The genial Master of English presided and proved himself an unbiassed and dispassionate apologist of the Stratfordian faith. The pertinent questions after the lecture raised by a number of the boys were mostly mildly provocative but intelligent and thoughtful, which augurs well for a fuller investigation of the subject after due reflection. This is the right sort of missionary work and Mr. Theobald acquitted his task admirably, receiving a boisterous round of applause at the close.

H.S.

A DOUBLE PARALLELISM.

In his Essays "Contemporaries of Shakespeare" Swinburne quotes a magnificent passage from the tragedy "Barnavelt" (Act III, Sc. VI) which he considers "the most beautiful ever written by Fletcher," but which Bullen assigned to Massinger. Swinburne thought it well nigh worthy of Shakespeare. One speech in it sounded familiar to me, and no wonder, for it contains not only a borrowing from "Hamlet," but this follows from one Bacon's Essay of *Marriage*:—

How nature rises now and turns me woman
 When I should most be man! Sweet heart, farewell,
 Farewell for ever. When we get us children,
 We then do give our freedoms up to fortune
 And lose that native courage we are born to.
 To die were nothing—simply to leave the light;
 No more than going to our beds and sleeping.

What Bacon said was, of course, "He that hath wife and children hath given hostages to fortune." Hamlet's famous soliloquy does not require quotation.

That the poets and dramatists borrowed Bacon's ideas freely has been demonstrated amply in Harold Bayley's book "The Shakespeare Symphony"; but "Barnavelt" is new to me, and Bacon and Shakespeare in such close proximity is interesting, if not significant.

R. L. EAGLE.

BOOK NOTICES.

THE GREAT LAW. Told simply in Seven Visits. Dedicated with affection to the Ravens around the Salt Tower. By Hamish MacHuisdean. Vol. 3. (Fourth and Fifth Visits). Fraser, Edwards and Co., 141, Bath Street, Glasgow. 10/6d. post free.

A very remarkable book of profound knowledge and caustic wit. The first volume, published in 1924, explains the Perfect Scale and how to square the circle. The second presents a few applications of the law (Cosmic) and some theology. The third, under notice, gives further applications, with elaborate diagrammatic illustrations, and some arithmetic. The first volume contained but the basic geometry. The second volume shewed the Law applied to many things: "the unfamiliar arrangement of Euclidean circles and straight lines led some readers to think it was spoof or the unleashed lunacy of a setaceous crank," observes the preface. Nevertheless it correctly predicted the Solar Eclipse of June 29th, 1927, and corrected to a refined decimal. Greenwich was sarcastic, and wrong. When the event produced the proof, H.M. Nautical Almanac Office became contrite, and when they were computing the circumstances of the Solar Eclipse of 31st August, 1932, they asked: "Does the Great Law Supply any information that will enable me to check my calculations?"

The third volume says that the Great Law "set forth in this book in one of its simple geometrical forms is the one great cosmic co-ordinating Law of the Universe." Vols. 1 and 2 are out of print. The present volume invites our great Universities to scientifically examine the many co-efficients and constants given by the Pentateuch.

A CRITICISM OF *The Tempest* WRECK SCENE: A chapter from an unpublished book. By C. L'Estrange Ewen, F.R.S.A., &c. 103, Gower Street, W.C.1, 6d.

A forceful criticism of the opinion that Shakespeare had first-hand knowledge of seamanship, as exhibited in the *Tempest*. "Constantine John Phipps, 2nd Baron Mulgrave, a naval officer of long service in the days of sail (1760-81) went so far," says the author, "as to express a belief that the dramatist must have had 'practical experience of the sea.'" Coming to recent times Commander C. N. Robinson in *The British Tar*, 1909 has pointed to the 'true ring of the seaman's art in his opening scene,' and Capt. W. H. Whall, a master-mariner, in 1910, wrote equally enthusiastically of his 'intimate professional knowledge of seamanship.' In the face of this catina of eulogistic opinion from practical seamen it is with some diffidence that the present writer, a mere amateur sailing-man, tenders the view that the dramatist in his wreck scene as it is handed down to us, not only does not display any knowledge of seamanship, but almost certainly establishes his ignorance of the art."

He cites several examples in support of this contention, which we, not being conversant with sea-faring technique, are not competent to discuss, and so we leave the judgment for or against the author's view to those who may be.

A NOTED CASE OF WITCHCRAFT AT NORTH MORETON, BERKS, IN THE EARLY 17TH CENTURY. By C. L'Estrange Ewen, author of *Witch Hunting and Witch Trials, Witchcraft and Demonianism, History of Surnames*, etc. Reprinted from *The Berkshire Archaeological Journal*, Vol. 40, No. 2.

Here is a scathing exposure of the cruelties and superstitions current during the reign of James I, in which judges, clergymen, and other State officials played a prominent part. We know that the Scottish king was a fervent believer in demonology. The case in question appears to have stirred Berkshire and Oxfordshire by its sequel, as recently brought to light from the Star Chamber records; and which had a special interest from the number of prominent persons and distinguished "medical" men who took part in the controversy.

SHAKESPEARE, CREATOR OF FREEMASONRY, being a remarkable examination of the Plays and Poems, which proves incontestably that these works were saturated in Masonry, that Shakespeare was a Freemason and the Founder of the Fraternity. By Alfred Dodd, P.M., London: Rider & Co., Paternoster House, E.C., 12s. 6d. net cloth, 284 pp.

Our readers are already familiar with the name of Alfred Dodd by his interpretation of the *Shakespeare Sonnets*, previously noticed in these columns, three editions having already been sold out. The present volume is a larger undertaking, and of the greatest importance, since it sets out to prove, more particularly to members of the Masonic Craft, that Bacon not only founded what is known as modern Speculative Masonry in England, but was the actual author of the conventional Ritual of that much misunderstood organization.

In support of this somewhat startling thesis the author brings to bear much historical evidence and incidentally shatters the long cherished illusion of many of the Craft that its origin dates back to the days of Solomon. There does not appear to be any authentic evidence whatever that what is known as English Speculative Masonry (distinct from the older trade guilds) had any existence before 1717, and Anderson's *Constitutions of the Freemasons*, published in 1723 (a century after the issue of the *Shakespeare First Folio*), is regarded as the very charter of the Order. The Foreword of Mr. Richard Ince is illuminating to the layman, and he tells us that he has well digested *The Perfect Ceremony of Craft Masonry*, "so like a prayer-book in appearance and yet so free of political or ecclesiastical dogma. I find it full of a grave comfort and sober solace, though disquieting at times by reason of its cold and lofty idealism."

We can only say that this new volume should be read by everyone who is desirous of learning much of the mystery of Masonry through its symbols, with their interpretation by the author, who is un-

doubtedly competent to be regarded as an authority on the points raised. That his Masonic studies have brought him to be a good Baconian is testimony enough of his endeavour to promote truth, which, though unpopular, he is prepared to stand by and take the consequences. That is a good reason why Baconians should buy his books and help him to succeed in spreading the light.

The Bodleian Library opened an exhibition in April of the "banned" books of several generations back, which have managed to come into its possession. The translation of Tyndale of the New Testament was regarded as an unequalled example of heresy and was ruthlessly suppressed with the rest of his works. The first regular censorship of the press was established in 1538, and was more drastically administered by the Star Chamber in 1586. "For three centuries," says the *Morning Post*, "censorship of the printing press was to be a normal function of statecraft in Britain." And we may add that in all things that matter, it is the normal function in statecraft still.

The author of "The Historie of Italie" (1549) was hanged and quartered for plain speech about the immorality of the Italian clergy, which offended our "bloody Queen Mary." Nor was the "Virgin Queen" any less brutal. When John Stubbs published his "Discovery of a Gaping Gulf" (1579) containing an attack on the proposed marriage of Elizabeth and the Duke of Anjou, she ordered that the author's right hand be cut off; when, having been dispossessed of that member, he immediately raised his hat with his left hand and cried "God Save the Queen." To what assinine performances the credulous victims of Church and State are reduced!

Marconi has given up bothering with the death-ray for the reason that results so far achieved by him have proved feeble and not worth while. It will require a more original mentality than that of the Italian "wizard," (a very much over-rated investigator), even with the collaboration of the "Duce," to exterminate the human race by such short cuts.

"Into the dusty atmosphere of scholasticism Francis Bacon came like a breath of fresh air, declaring that we are not spiders to go on indefinitely spinning cobwebs out of ourselves. He praised the more excellent way of the bee, which gathers its material from the flowers of the garden and of the field, but digests it and transforms it by a power of its own."—*Sir Walter Langdon-Brown, M.A., M.D., Cantab., Hon. D.Sc. Oxon, F.R.C.P., Emeritus Professor of Physic, University of Cambridge, etc., in the "British Medical Journal."*

BACON SOCIETY LECTURES.

As indicated in the last issue, the following lectures were delivered at 47, Gordon Square:—

“Dr. Cairncross on Hamlet,” by the President;

“The Imperfect Miracle,” by Miss Dorothy da Silva.

On April 7th a Public Address was delivered, under the auspices of the Society, by Dr. H. Spencer Lewis, Imperator of the AMORC Rosicrucians of America, entitled “The Increasing Interest in America in the Mystery of the Life of Francis Bacon,” in our new meeting room, Prince Henry’s Room, at 17, Fleet St., E.C. The room was packed and a valuable and important mass of information was brought forward which elicited good discussion.

On May 5th a Public Address was delivered by the Rev. Dr. C. Moor, F.S.Hist.S., in the same room (now our regular monthly meeting place), on “The Bacon Deeds at Gorhambury.” This was a very important occasion as it brought out new and interesting documents relating to Bacon’s affairs, marriage, and occupation of Gorhambury after Bacon’s “fall” from office, and its subsequent trusteeship, as well as its eventual passage to Sir Harbottle Grimston, in whose family it remains to-day.

On June 3rd a lantern lecture was given by our President, entitled “Shakespeare the Mask: Bacon the Man,” which covered much ground gone over before, but was designed and re-arranged so as to constitute an excellent compendium of our case which might be stereotyped for teachers and others for the purpose of spreading the light and dissipating the scholastic fog in which it has too long been smothered and concealed. Some convincing illustrations of cypher in the *First Folio* were presented and some acute criticism followed, most of which was helpful and several members suggested details, here and there, which might give added value to a presentation designed chiefly for beginners. Mr. Bridgewater raised his oft-repeated objection to any reference to *cyphers* being introduced at all, which received scant attention; the majority thought that although cyphers were not necessarily part and parcel of Baconian propaganda they nevertheless came within the scope of Baconian philosophy and were not to be tabooed on account of outsiders’ silly prejudice against their investigation and discussion, inasmuch as Bacon himself was the foremost cryptographer of his time, without any question.

The July lecture is to be given by Mr. Alfred Dodd, of Liverpool, on the 1st inst., which will doubtless be given before the present number of BACONIANA gets into the hands of our readers, but due advertisement will have been given to members and associates in London and suburbs.

There will not be any lecture in the month of August, owing to the holiday season, but a new series will commence on 2nd September and follow on each of the first Thursdays in the month, as usual.